

ASCILITE 2025

Future-Focused:

Educating in an Era of Continuous Change

Seeking a foundational understanding of instructional video use in tertiary music education

Joshua Milton

Monash University

Despite the widespread use of instructional video and other technologies across higher education, the role of learning technologies in tertiary music education remains largely unexplored (Zhukov, 2015). Instructional videos have been shown to be a widely used pedagogical tool within higher education in Australia (Colasante, 2022; Fyfield et al., 2019; Henderson et al., 2017). Music is a domain in which students typically engage in extensive independent practice and learning (Jørgensen, 2000; Zhukov, 2015), presenting a strong use case for the provision and use of asynchronous learning materials to support this independent study and practice (Grant, 2013; Johnson, 2022). However, in the context of tertiary music education, there is little empirical evidence to confirm widespread use of instructional videos in explicit or self-directed learning, or to explore the pedagogical purposes they serve (DeWitt et al., 2013).

This Pecha Kucha reports on preliminary findings from the first phase of a mixed-methods research project on the use of instructional videos in tertiary music education. The research project aims to address these gaps in the literature by (1) establishing foundational understandings of current practices relating to instructional video in tertiary music education, (2) investigating how educators' values and perspectives influence pedagogical decisions regarding video selection and design, and (3) evaluating the impact of various multimedia design features on student learning gains, drawing on theories such as Mayer's (2014) Cognitive Theory of Multimedia Learning (CTML) for analysis in subsequent phases.

The first phase of the research involved distributing an online survey to tertiary music educators and students across Australian and international institutions. The survey collected both quantitative and qualitative data, which are currently being analysed using statistical methods and inductive thematic analysis, respectively. Quantitative data describes the extent, frequency, context, and purpose of instructional video use in tertiary music teaching, and qualitative data captures the reasoning for utilising instructional videos, factors influencing adoption, and perceived pedagogical quality. The online survey was conducted in the second half of 2025. While data collection and analysis are ongoing, this Pecha Kucha presents a descriptive analysis of the data collected to date, providing an initial picture of how instructional video is currently being used (or not used) in tertiary music education contexts, as well as educators' and students' experiences with and attitudes toward the use of instructional video within the tertiary music context.

This research aims to make a novel contribution to the fields of music education and digital pedagogy by providing a foundational view of the use of instructional video in tertiary music education, with a focus on the Australian context. It will also provide insight into educators' pedagogical reasoning and preferences, offering evidence to inform the design of more effective, discipline-specific video resources. In doing so, the research aims to support more pedagogically grounded use of instructional video within the tertiary music context. More broadly, instructional video can enhance accessibility and inclusion by supporting regional learners, enabling flexible engagement with diverse expertise, and fostering equitable participation in independent learning.

Keywords: instructional video, multimedia learning, music education, video learning, tertiary music, teaching music online, survey

References

Colasante, M. (2022). Not drowning, waving: The role of video in a renewed digital learning world. *Australasian Journal of Educational Technology*, 38(4), 176–189. <https://doi.org/10.14742/ajet.7915>

ASCILITE 2025

Future-Focused:

Educating in an Era of Continuous Change

- DeWitt, D., Alias, N., Siraj, S., Yaakub, M. Y., Ayob, J., & Ishak, R. (2013). The Potential of Youtube for Teaching and Learning in the Performing Arts. *Procedia - Social and Behavioral Sciences*, 103, 1118–1126.
<https://doi.org/10.1016/j.sbspro.2013.10.439>
- Grant, C. (2013). First inversion: A rationale for implementing the “flipped approach” in tertiary music courses. *Australian Journal of Music Education*, 1, 3–12.
<https://search.informit.org/doi/10.3316/informit.194668467340281>
- Fyfield, M., Henderson, M., Heinrich, E., & Redmond, P. (2019). Videos in higher education: Making the most of a good thing. *Australasian Journal of Educational Technology*, 35(5), 1–7.
<https://doi.org/10.14742/ajet.5930>
- Henderson, M., Selwyn, N., & Aston, R. (2017). What works and why? Student perceptions of ‘useful’ digital technology in university teaching and learning. *Studies in Higher Education*, 42(8), 1567–1579.
<https://doi.org/10.1080/03075079.2015.1007946>
- Johnson, C. (2022). *A Framework for Teaching Music Online* (1st ed.). Bloomsbury Publishing Plc.
<https://doi.org/10.5040/9781350201880>
- Jørgensen, H. (2000). Student learning in higher instrumental education: Who is responsible? *British Journal of Music Education*, 17(1), 67–77. <https://doi.org/10.1017/S0265051700000164>
- Mayer, R. E. (2014). Cognitive Theory of Multimedia Learning. In R. E. Mayer (Ed.), *The Cambridge Handbook of Multimedia Learning* (2nd ed., pp. 43–71). Cambridge University Press.
<https://doi.org/10.1017/CBO9781139547369.005>
- Zhukov, K. (2015). Exploring the role of technology in instrumental skill development of Australian higher education music students. *Australian Journal of Music Education*, 2, 66–77.
<https://search.informit.org/doi/10.3316/informit.998880453159655>

Milton, J. (2025, Nov 30 – Dec 3). Seeking a foundational understanding of instructional video use in tertiary music education [Pecha Kucha Presentation]. Australasian Society for Computers in Learning in Tertiary Education Conference, Adelaide, Australia. DOI: <https://doi.org/10.65106/apubs.2025.2758>.

Note: All published papers are refereed, having undergone a double-blind peer-review process.

The author(s) assign a Creative Commons by attribution license enabling others to distribute, remix, tweak, and build upon their work, even commercially, as long as credit is given to the author(s) for the original creation.